

CARL REINECKE

ZEHN KLEINE PHANTASIEN

über deutsche Kinderlieder
für Pianoforte zu 4 Händen

Op. 181

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Eigentum der Verleger für alle Länder
BREITKOPF & HÄRTEL
BERLIN · LEIPZIG · BRÜSSEL

E. B. 2341/42

Zehn kleine Phantasien

über deutsche Kinderlieder

von

CARL REINECKE.

Op. 181.

Secondo.

„Schlafe, mein Prinzchen, schlaf' ein“

von W. A. Mozart.

N^o 1.
Andante.

pp *cresc.*

f decresc. *p etwas zögernd* Schlafe, mein Prinzchen, schlaf' ein; es ruhn

nun Schäfchen und Vö-gel-lein. Garten und Wie-se ver-stummt, auch nicht ein Biennen mehr

summt. Luna mit silbernem Schein gucket zum Fenster her-ein. Schlafe beim silbernen

Schein. Schlafe, mein Prinzchen, schlaf' ein. *p*

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Primo.

„Schlafe, mein Prinzchen, schlaf' ein“

von W. A. Mozart.

Nº 1.

Andante.

1 *pp* *cresc.*

f *decresc.* *p* *etwas zögernd* *a tempo*

Schlafe, mein Prinzchen, schlaf' ein, es ruh'n

nun Schäfchen und Vöge - lein, Garten und Wiese ver - stummt, auch nicht ein Biennen mehr summt.

Lu - na mit sil - ber - nem Schein gucket zum Fenster her - ein. Schlafe bei unsil - ber - nen *p*

Schein. Schlafe, mein Prinzchen, schlaf' ein

4
Secondo.

The first system of music consists of two staves. The upper staff is a piano staff with a treble clef and a key signature of one flat. It contains a melodic line with slurs and fingerings (2, 1, 7, 7). The lower staff is a bass staff with a bass clef and a key signature of one flat, containing a simple accompaniment. Dynamic markings include 'cresc.' in the first measure, 'mf' in the third measure, and 'pp' in the fifth measure. A hairpin symbol indicates a crescendo leading to the 'pp' dynamic. A fingering '1/5' is written below the final measure.

The second system continues the piece with two staves. The piano staff features a melodic line with slurs and fingerings (5, 4, 2, 1). The bass staff provides accompaniment. A fingering '1/5' is written below the final measure.

The third system consists of two staves. The piano staff has a melodic line with slurs and fingerings (3, 2, 1). The bass staff has a more active accompaniment. Dynamic markings include 'pp' in the third measure. A hairpin symbol indicates a crescendo leading to the 'pp' dynamic. A fingering '1/5' is written below the final measure.

Etwas langsamer.

The fourth system consists of two staves. The piano staff has a melodic line with slurs and fingerings (1, 1, 5, 2). The bass staff has a simple accompaniment. Dynamic markings include 'pp' in the third measure. A hairpin symbol indicates a crescendo leading to the 'pp' dynamic. A fingering '1/5' is written below the final measure.

The fifth system consists of two staves. The piano staff has a melodic line with slurs and fingerings (5, 1, 2). The bass staff has a simple accompaniment. Dynamic markings include 'pp' in the third measure. A hairpin symbol indicates a crescendo leading to the 'pp' dynamic. A fingering '1/5' is written below the final measure.

4 1
cresc. mf

2 3 4 3 4 4
pp

4 1 3 2 3 1
pp

Etwas langsamer.

4 3 3

„Der Tag ist längst geschieden“

aus Op. 75 von Carl Reinecke.

N^o 2.

Andante.

Der Tag ist längst ge - schie - den und
p *mf*

von dem Ster - nen - zelt sinkt tie - fer, heil' - ger Frie - den her - ab auf Haus und Feld. Auf

mü - de Au - gen liä - de legt sü - ssen Schlaf die Nacht; im Kämmer - lein, beim

Kin - de, hält Gottes Engel Wacht. *mf* *dolce*

„Der Tag ist längst geschieden“

aus Op. 75 von Carl Reinecke.

Nº 2.
Andante.

p Der Tag ist längst ge - schie - den und

von dem Ster - nen - zelt sinkt tie - fer, heil - ger Frie - den her - ab auf Haus und

Feld. Auf mü de Au - gen lin - de legt sü - ssen Schlaf die Nacht, im Käm - mer - lein, beim

Kin - de, hält Got - tes En - gel Wacht. *dolce*

1 2 3 1 4 5

mf dolce

5

3 1 4 1 2 4 1 5 3 5 2 1 5

pp

mf

1 2

4 4 2

3 1 1 2 5 2 1 1 3

p

4

3 3 1 4 1

4 5 3

1 5 5

f

p

2

3 1 5 2 1 4 3

pp

sügernd

4 2

„Mann, Mann, Mann, was hast in deinem Köberchen?“

Volkslied.

Nº 3.
Allegro.

Mann, Mann, Mann, was hast in deinem Köberchen?

Nichts, nichts, nichts, als wie gebrat'ne Vö-gelchen. **2** Nimm die gebrat'nen Vö-gelchen und thu' sie in mein Köberchen

Mann, Mann, Mann.

mf *p* *mf* *sf sf sf*

„Mann, Mann, Mann, was hast in deinem Köberchen?“

Nº 3.

Volkslied.

Allegro.

Mann, Mann, Mann, was hast in deinem Köberchen?

Nichts, nichts, nichts, als wie gebratne Vögelchen. *pp* Nimm die gebrat'nen Vö- gelchen und thu sie in mein

Köberchen Mann, Mann, Mann.

p *mf* *f*

f

„Stille Nacht, heilige Nacht“

von J. Haydn.

No. 4.
Andante.

p dolce

Stil - le Nacht, hei - li - ge Nacht! Al - les schläft, ein - sam wacht

espress.

nur das trau-te, hoch-hei-li-ge Paar. Hol-der Kna-be im lo-cki-gen Haar, schlaf' in himm-li-scher

Ruh, schlaf' in himmlischer Ruh!

p

piu p

poco rit.

„Stille Nacht, heilige Nacht“

von J. Haydn.

Nº 4.

Andante.

1 dolce

2

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„Fünf kleine Schwesterchen, all' in einer Reih'“

aus Op. 154 von Carl Reinecke.

Nº 5.

Moderato.

2 *p* 2 Fünf kleine Schwesterchen, all' in einer Reih' wie

$\frac{1}{5}$ $\frac{1}{5}$

das gar so niedlich ist, so wunder-nett, ei, ei, ein Hütchen und ein Müffchen trägt je-des stolz und froh und

p *f*

2 1

je-de hat 'nen neuen, schönen, grünen Pa-le - tot.

p

cresc.

5 1 4

f 1 *f*

„Fünf kleine Schwesterchen, all' in einer Reih'“

aus Op. 154 von Carl Reinecke.

Nº 5.
Moderato.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are in German and describe five little sisters in a row.

System 1: *f* Fünf kleine Schwesterchen all' in einer

System 2: Reih', wie das gar so niedlich ist, so wunder-nett, ei, ei, ein Hütchen und ein Müffchen trägt je-des stolz und

System 3: froh und je-de hat 'nen neuen, schönen, grünen Pa-le - tot. *p*

System 4: *cresc.*

System 5: *f*

First system of musical notation. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with fingerings 5, 4, 5, 2, 2. A dynamic marking *p* is placed above the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking *cresc.* is placed above the lower staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings *f* are placed above the lower staff. Fingerings 1 and 5 are indicated below the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking *mf* is placed above the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings *p*, *cresc.*, *f*, and *p* are placed above the lower staff. Fingerings 1 and 2 are indicated above the upper staff.

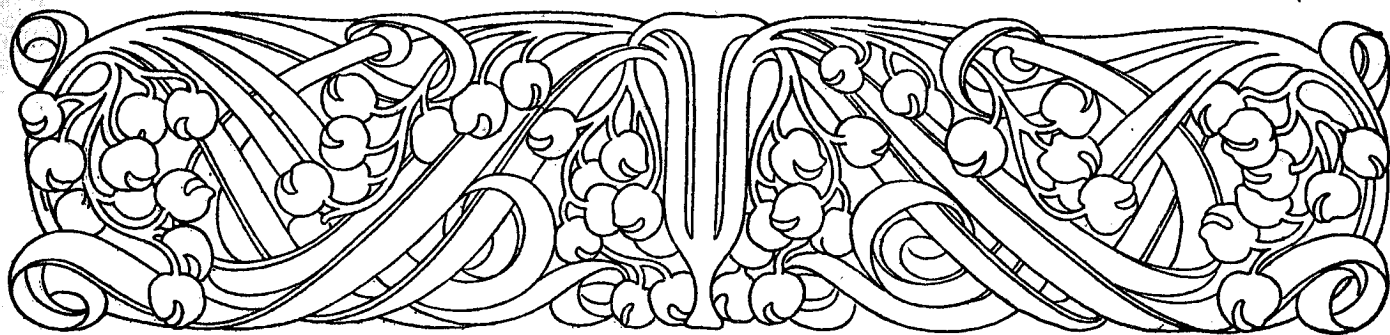
First system of musical notation. The right hand (treble clef) features a series of sixteenth-note chords and eighth-note patterns. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the right hand. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The right hand continues with sixteenth-note chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The right hand features sixteenth-note chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *cresc.* (crescendo) and *f* (forte). Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. The right hand features sixteenth-note chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* (forte). Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. The right hand features sixteenth-note chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), and *p* (piano). Fingerings are indicated with numbers 1-5.



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für Pianoforte zu 4 Händen

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Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL
LEIPZIG

E. B. 2341/42

Printed in Germany

„Tra-ri-ra, der Sommer der ist da.“

von C. M. von Weber.

No. 6.

Allegro.

1 *p* Tra - ri -

ra, der Sommer der ist da. Wir woll'n hin - aus in Gar - ten und woll'n des Sommers

war-ten. Ja, ja, ja, der Sommer der ist da! *p*

Tra - ri - ra, der Sommer der ist da! Wir wol-len zu den He - cken und

woll'n den Sommer we - cken. Ja, ja, ja, der Sommer der ist da! *p*

„Tra-ri-ra, der Sommer der ist da“

von C. M. von Weber.

No. 6.

Allegro.

Tra - ri -

ra, der Sommer der ist da! Wir woll'n hin-aus in Gar-ten und woll'n des Sommers

war-ten. Ja, ja, ja, der Sommer der ist da! *p* *pp*

Tra - ri - - ra, der Sommer der ist *p con grazia*

da! Wir wol-len zu den He - cken und woll'n den Sommer we - cken.

Ja, ja, ja, der Sommer der ist da! *p*

„Ei Veilchen, liebes Veilchen“

Nº 7.

aus Op. 63 von Carl Reinecke.

Andantino.

p *etwas zögernd*

a tempo

Ei Veil-chen, lie-bes Veil - chen, so sag' doch ein-mal an, wa - rum gehst du ein

Weil - chen den Blumen all' vor - an?

p

„Ei Veilchen, liebes Veilchen“

aus Op. 63 von Carl Reinecke.

Nº 7.

Andantino.

1 *p* etwas zögernd

a tempo

mf Ei Veil-chen, lie-bes Veil-chen, so sag' doch ein-mal an, wa-rum gehst du ein

Weil-chen, den Blu-men all' vor an?

p

Weil ich bin gar so klei - ne, drum komm' ich vor dem

Mai, denn käm' ich nicht al - lei - ne, so geht ihr mir vor - bei.

mf

pp

Weil ich bin gar so klei - ne, drum komm ich vor dem Mai, denn
dolce

käm' ich nicht al - lei - ne, so gingt ihr mir vor - bei. *mf*

p

pp

„Alle Vögel sind schon da“

Volkslied.

Nº 8.

Allegretto.

p zierlich

f Al - le Vögel sind schon da, al - le Vögel al - le! Al - le Vögel sind schon da,

al - le Vögel al - le! Welch ein Singen, Mu - si - cir'n Pfeifen, Zwitschern, Ti - re - lir'n!

Frühling will nun ein - marschir'n, kommt mit Sang und Schalle.

First system of musical notation. The upper staff is in bass clef with a key signature of one flat. It contains a melodic line with notes and rests, including fingerings 2, 1, and 5. The lower staff is in bass clef and contains a bass line with notes and rests, including fingerings 3, 4, and 4. A dynamic marking *f* is present. A performance instruction *(Kukuk.)* is written above the lower staff. Accents are placed over several notes in both staves.

Second system of musical notation. The upper staff continues the melodic line with notes and rests, including fingerings 5 and 5. The lower staff continues the bass line with notes and rests, including fingerings 4 and 5. Accents are placed over several notes in both staves.

Third system of musical notation. The upper staff continues the melodic line with notes and rests. The lower staff continues the bass line with notes and rests, including fingerings 4 and 2. A slur is present under the bass line.

Fourth system of musical notation. The upper staff continues the melodic line with notes and rests, including fingerings 5 and 2. The lower staff continues the bass line with notes and rests. A *rit.* marking is present in the lower staff. The system concludes with a double bar line.

Musical notation for the first system, consisting of a treble and bass staff. The treble staff contains a melodic line with various notes and rests, including a four-measure phrase starting with a '4' above the first measure. The bass staff contains a supporting line with notes and rests, including a five-measure phrase starting with a '5' above the first measure. A fingered note in the bass staff is labeled '(Wachtel)'. The system concludes with a double bar line.

Musical notation for the second system, consisting of a treble and bass staff. The treble staff continues the melodic line with various notes and rests, including a four-measure phrase starting with a '4' above the first measure. The bass staff continues the supporting line with notes and rests. The system concludes with a double bar line.

Musical notation for the third system, consisting of a treble and bass staff. The treble staff continues the melodic line with various notes and rests, including a four-measure phrase starting with a '4' above the first measure. The bass staff continues the supporting line with notes and rests. The system concludes with a double bar line.

Musical notation for the fourth system, consisting of a treble and bass staff. The treble staff continues the melodic line with various notes and rests, including a four-measure phrase starting with a '4' above the first measure. The bass staff continues the supporting line with notes and rests. The system concludes with a double bar line and the marking 'rit.' in the bass staff.

„Schnick, Schnack, Dudlsack“

N^o. 9.

aus Op. 63 von Carl Reinecke.

Allegro moderato.

Schnick, schnack, Dudlsack, unser Kind will
 tanzen, schnick, schnack, Dudlsack, unser Kind will tanzen. Spielt mir einen schönen Tanz, spielt mir einen
 schönen Tanz, Annechen, Gretchen, Fritz und Franz wollen lustig tanzen. Schnick, schnack, Du-dl-sack,
 Du-dl-sack, Du-dl-sack, unser Kind will tanzen. Spielt der Brumbass brumm, brumm, brumm,
 drehn wir uns im Kreis' her-um, drehn wir uns im Kreis' her-um, dass die Röckchen flie-gen.

„Schnick, Schnack, Dud’sack“

aus Op. 63 von Carl Reinecke.

Nº 9.

Allegro moderato.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Schnick, schnack, Dud'sack, unser Kind will tanzen, schnick, schnack, Dudl-sack, unser Kind will tanzen. Spielt mir ei-nen schönen Tanz, spielt mir ei-nen schönenTanz, Annchen, Gretchen, Fritz und Franz wollen lustig tanzen. Schnick, schnack, Dud'sack, Dud'sack, Dud'sack, unser Kind will tanzen. Spielt der Brumbass brumm, brumm, brumm, drehn wir uns im Kreis' herum, drehn wir uns im Kreis' herum, dass die Röckchen fliegen." The score includes various musical notations such as dynamics (f), articulation (accents), and fingerings (1-5).

Schnick, schnack, Dud'sack, unser Kind will tanzen,

schnick, schnack, Dudl-sack, unser Kind will tanzen. Spielt mir ei-nen schönen Tanz,

spielt mir ei-nen schönenTanz, Annchen, Gretchen, Fritz und Franz wollen lustig tanzen. Schnick, schnack,

Dud'sack, Dud'sack, Dud'sack, unser Kind will tanzen. Spielt der Brumbass

brumm, brumm, brumm, drehn wir uns im Kreis' herum, drehn wir uns im Kreis' herum, dass die Röckchen fliegen.

Spielt die Fie - del *mf* didl dum dei, geht es lu - stig eins, zwei, drei, geht es lu - stig

Fingering: 5 3, 5 1, 2 1, 5 3

eins, zwei, drei, bis im Gras' wir lie - gen. Schnick, schnack, Du - dl - sack, Du - dl - sack,

Fingering: 3 1, 5 1, 1 2

Du - dl - sack, unser Kind will tan - zen. *p dolce*

Fingering: 5, 1, 4, 4

Fingering: 5

f

Fingering: 2

Spielt die Fidel didl dum dei, geht es lustig eins, zwei, drei, geht es lustig

eins, zwei, drei, bis im Gras wir lie - gen. Schnick, schnack, Dudlsack, Dudl - sack,

Dudlsack, unser Kind will tanzen. *p dolce*

cresc.

Zigeunerliedchen

aus Op. 79 von Robert Schumann.

Nº 10.

Lebhaft.

First system of the piano introduction. It consists of two staves in 2/4 time. The right hand starts with a treble clef and contains a series of eighth notes and quarter notes, with fingering numbers 4, 2, 1, and 3. The left hand starts with a bass clef and contains a series of eighth notes and quarter notes, with a fingering number 3. The dynamic marking *f* is present.

Second system of the piano introduction. The right hand continues with eighth and quarter notes, with fingering numbers 4 and 1. The left hand continues with eighth and quarter notes. The dynamic marking *p* is present. The lyrics "Un - ter die Sol -" are written below the right staff.

Third system of the piano introduction. The right hand continues with eighth and quarter notes, with fingering numbers 1 and 3. The left hand continues with eighth and quarter notes. The lyrics "da - ten ist ein Zi - geu - ner - bub ge - gan - gen; mit dem Handgeld ging er durch und morgen muss er" are written below the right staff.

Fourth system of the piano introduction. The right hand features a triplet of eighth notes and continues with eighth and quarter notes, with a fingering number 3. The left hand continues with eighth and quarter notes. The dynamic marking *sf* is present. The lyrics "hagen." are written below the right staff.

Fifth system of the piano introduction. The right hand features a triplet of eighth notes and continues with eighth and quarter notes, with fingering numbers 3 and 4. The left hand continues with eighth and quarter notes. The dynamic marking *f* is present.

Zigeunerliedchen

aus Op. 79 von Robert Schumann.

Nº 10.

Lebhaft.

Un - ter die Sol -

da - ten ist ein Zi - geu - ner - buß ge - gan - gen; mit dem Hand - geld ging er durch und

morgen - muss er han - gen.

Secondo.

First system of musical notation, measures 1-6. The upper staff is in bass clef and contains a complex melodic line with slurs and fingerings (2, 5, 5). The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and fingerings (1, 2, 2). A dynamic marking *p* is present in measure 5.

Second system of musical notation, measures 7-12. The upper staff continues the melodic line with slurs and fingerings (2, 3, 3). The lower staff continues the accompaniment with slurs and fingerings (1). A dynamic marking *p* is present in measure 7.

Third system of musical notation, measures 13-18. The upper staff features a series of slurs and fingerings (5, 3, 4, 1, 4). The lower staff continues the accompaniment with slurs and fingerings (1, 4).

Fourth system of musical notation, measures 19-24. The upper staff has slurs and fingerings (2, 3). The lower staff has slurs and fingerings (3, 1). A dynamic marking *f sf sf* is present in measure 23.

Fifth system of musical notation, measures 25-30. The upper staff has slurs and fingerings (3, 2). The lower staff has slurs and fingerings (3, 2). A dynamic marking *f sf sf* is present in measure 29.

Sixth system of musical notation, measures 31-36. The upper staff has slurs and fingerings (5, 4). The lower staff has slurs and fingerings (5, 4). Dynamic markings include *decresc.*, *p*, *f*, and *sf*.

Musical notation for the first system, measures 1-4. The upper staff features a melodic line with various fingerings (1, 4, 2, 4, 3, 4) and accents. The lower staff provides harmonic accompaniment with chords and single notes, including a dynamic marking of *mf* in measure 4.

Musical notation for the second system, measures 5-8. The upper staff continues the melodic development with slurs and fingerings (4, 2, 1, 1, 1, 4). The lower staff shows a more active accompaniment with eighth-note patterns and chords.

Musical notation for the third system, measures 9-12. The upper staff has a melodic line with slurs and fingerings (2, 1, 1, 1, 1, 1, 1). The lower staff continues with rhythmic accompaniment, including a triplet in measure 12.

Musical notation for the fourth system, measures 13-16. The upper staff features a melodic line with slurs and fingerings (3, 3, 3, 2, 4). The lower staff includes dynamic markings of *sf* and *f*, along with a triplet in measure 14.

Musical notation for the fifth system, measures 17-20. The upper staff has a melodic line with slurs and fingerings (2, 2, 4, 4, 2, 1, 1, 3). The lower staff continues with accompaniment, including a triplet in measure 20.

Musical notation for the sixth system, measures 21-24. The upper staff features a melodic line with slurs and fingerings (1, 1, 1, 1, 1, 1, 1). The lower staff includes dynamic markings of *decresc.*, *p*, *f*, and *sf*, along with a triplet in measure 24.